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## At the Theatres.



The interior of the Star Theatre was a miniature Hades in respect to heat on Monday night. The place was crowded, the atmosphere hot and vitiated, and the people sweltered. Even the magnificence of the Kiratys' spectacle Sieba, failed to distract attention from the discomfort of the auditorium. Fans were useless, and the attempts of the clever brigade to cool off between the acts were utterly unavailing. Still the audience stayed through the whole performance, although the curtain did not fall on the last act until close upon midnight, in consequence of the hitches unavoidable on the first night of this kind of piece.

A fortune has been spent in mounting Sieba. The scenery and dresses are of the most expressive description, and an immense number of dancers and auxiliaries are employed in the representation. Nothing has been left undone by the Kiratys to eclipse all previous endeavors in the matter of spectacle. As a pageant, the piece is superb; but the story upon which the splendor is based proved trivial and disappointing. It presented a pasto diamond in a magnificent setting. Even the old Black Crook, which could lay claim to little merit in the dramatic department, was far more interesting than Sieba, although in its palmiest days it never was equipped with such a gorgeous *mise en scène* as the present production. Sieba is a mass of incongruous splendor having very little rhyme and still less reason. But as an imposing show of fine scenic pictures, dazzling costumes of infinite variety, pretty women and graceful dancers, it unquestionably delights the eye and tickles the fancy.

Sieba is a translation, by Edwin F. De Nye, of a European fairy-piece which has enjoyed success in Paris, Berlin and Vienna. The original was founded upon one of Hans Christian Andersen's tales. The heroine is a maiden who, to remove a spell of enchantment by which her seven brothers have been transformed into ravens, vows to remain speechless for seven years, during which she engages in weaving garments that are to change them back to human form. Sieba is found in the hollow tree which is her domicile by a handsome huntsman, Prince Harold, who woos and weds her. Through the influence of a relentless evil spirit their children are also transformed into birds of ill-omen, and the husband casts Sieba from him as an emissary of the Devil. After passing through a variety of torments the girl eventually sees the fulfillment of her task, and all ends happily. Incidental to the piece are pageants and ballets of a gorgeous character. The final procession at the close of the first act is a marvellous display. Soldiers, huntsmen, pages, knights, musicians and retainers maneuvering rapidly form a perfect kaleidoscope of brilliant colors. The stage band played out of time with the orchestra, however, and destroyed the rhythm of the marches. Act Two closes with a thrilling tableau, depicting an assault upon the walls of Harold's castle. Hundreds of men in glittering armor give this picture a brilliant effect, but the abrupt manner in which it is shown, without being preceded by action of any sort, robs the arrangement of much effectiveness. The audience has not time to appreciate the grandeur of the scene before the curtain has descended and closed it from view. The feature of the third act is a scene in hell where an infernal ballet is introduced, led by Signor Camerano and Mlle. Milan, two gifted dancers. In the fourth act there is a *divertissement* by Bisanzi, Locatelli and the ballet. The palace of Elektra in the last act, lighted with myriads of incandescent lamps, formed a dazzling picture.

The dramatic persons are entrusted to capable people, but few, if any of them, have suitable opportunity for effective work. The title role is represented by Odette Tyler, a beautiful young woman, whose pantomimic action is vivid and truthfully expressive. Her lover, the Prince, is played passably by A. L. Lampert, who looks romantic enough but speaks in a singularly commonplace and monotonous manner. Vernon Jarreau shows cleverness as Puck, singing several songs very well and making shapely appearances in a number of scenes of scanty. Amy Lee plays Sybilla brightly, but the music allotted to her is unfortunately not pretty. Two or three hand some women, including Olga Brown and Emma Wilmer, are seen as fairies. M. A. Kennedy is lugubrious as a salacious monk. Niemann, and John Jack and Frank Tannehill, Jr., have had patric with which they can dispassionately nothing.

Sieba will draw a show of scenery, dresses and a parade of dances and supers. More money has been spent upon it than on any previous spectacle seen in New York, and the promises of the management in this regard were not exaggerated.

So far as the text is concerned, The Seven Ravens at Niblo's Garden is identical with Sieba at the Star Theatre. But in the manner of presenting it and the scenic and Tepachino accessories there is a very considerable difference. Comparisons are always odious, and in the present case it would be unfair to institute them to any great extent, inasmuch as the projectors of both spectacles have done their best, and both performances possess merit of a distinct and opposite character. Poole and Gilmore's production is superior to the other in its dramatic company, its musical features and its electrical novelties, but its inferiority is noticeable in the stage-setting, the costumes, the pageantry, premieres dances and corps de ballet. But nevertheless it is extremely sumptuous and reflects credit upon the management as a first attempt to do this kind of piece on their own account.

As we have said, the play is similar to Sieba, there being few differences except in the nomenclature of the characters. Here the heroine is Rosalind and her lover is Count Walter. She is devoted to the object of freeing her seven brothers from their bondage, and her affairs are the cause of a feud between good and wicked spirits. The costumes are picturesque, the scenery handsome and quite a large number of people are employed in an auxiliary capacity. In the first act there is a snowflake ballet, wherein the dancers appear in light garments of delicate hue. The main feature of Act Second is the battle scene, which is rendered realistic and dramatic by a spirited attack upon the Count's castle, followed by terrific explosions that cause its walls to crumble away. Here the immense mechanical advantages of Niblo's stage are manifest. The bower of roses in the ensuing act is a beautiful scenic conceit. Thousands of artificial flowers fastened upon gauze wings are used. Here there is a bird and flower ballet, and Mlle. Theodora de Gillett and Signor Mazzantini demonstrate their salutary agility. The finale of the piece, an Amazon march, is highly effective.

The cast is an admirable one. Gustavus Levick as the Count is vigorous enough to suit the fancy of the most exacting gallery god, and Blanche Thorne poses and gesticulates gracefully as Rosalind, the mute maiden. Messrs. Lotta and Piggott are amusing as the ecclesiastic hermit and the cellarier, respectively. Pauline Hall is successful as the good spirit, Lovessou, cutting a handsome figure and singing very well for a recruit from the burlesque school. Mattie Earle and Carrie Wallace acquitted themselves creditably in minor parts.

On the first night the performance moved along with remarkable smoothness, no delays of a serious nature occurring. It was over a few minutes before eleven. The Seven Ravens is likely to have a prosperous career.

Fans rose and fell in waves at the Union Square Theatre on Monday night. A large and perspiring audience attended the first representation of Queenie, Mr. Tillotson's play, which has come to us after a season in the far West and San Francisco. The play was given a cordial reception, but at no time did the audience give vent to enthusiasm. But this may be ascribed to the weather and the weakness of the leading lady in the title role.

The plot: Queenie, an American country girl, is won by Lord Walter Huntington, to whom she is clandestinely married when the play opens. The Earl of Chandos, the young Lord's father, suddenly calls him home. The couple part with tearful protestations of never-dying love. On his arrival home the young Lord is stricken with brain fever and loses his sight. In the meantime Queenie believes herself to have been basely deserted. Not having a marriage certificate, and feeling keenly the disgrace, the young girl flies from home and takes refuge in a city attic, accompanied by a faithful friend but a very erratic young woman, Florence Nightingale Fletcher. A report of her death is published in the home village newspaper, and the obituary speaks of the fine voice possessed by the "deceased." A bright idea flashes upon the subject of the obituary—she will fly to Europe and enter the ranks of the lyric stage. This is the climax of the first act. A lapse of six years finds Queenie in Paris—a successful prima donna, under the name of Mlle. Rene. She is devoted to her child, a little girl. Two friends, Frank Horton and Miss Nightingale, are with her. Her husband, who is gradually recovering his sight, hears her sing and the voice, recalling the past, has a strange fascination for him. He believes his wife to be dead, and is shortly to be married to Alice St. Claire, who is jealous of her blind lover's attentions to the prima donna. After a time the wife can no longer conceal her identity and reveals herself, to the consternation of the old Earl and Miss St. Claire. At first the wife repulses the husband, who has followed her to her American home, but the pleadings of the child bring about a reconciliation. This is the plot stripped of a few unimportant details.

Lillian Spencer's Queenie weakened the whole performance. She was physically unequal to the role. At times, in the exciting scenes, she seemed to be about to rise to the occasion, but invariably fell short, and sank back into the slough of insipidity. Eben Plympton's Lord Walter was an earnest performance. He easily carried off the honors, and was several times recalled. Miss Spencer's friends brought her to the footlights frequently. Sadie Martinor, as Florence Nightingale Fletcher, supplied about all the comedy in the piece. As a young woman lightly scheming for a rich husband she provoked mirth with almost every speech. The Frank Horton of Henry Holland, an unimportant part, was well played. John Henry Wilkins, Florence's suitor, in the hands of J. W. Summers, was a little suggestive of Raymond's Sellers, in that he had a Stomach Bitter to dispose of. He served as a very good foil to Florence's caprices. Charles L. Harris, as the Earl, made a fine stage presence—that was all. Ethel Greybrook as Alice St. Claire, Louise Dickson as Mrs. Montrose and Kate V. Toney as Anna Montrose were all excellent. Little Edith Wolmer, as Little Queenie, received deserved applause for the delivery of a few pathetic lines in which there was a noticeable absence of parrot chatter.

The play was well-mounted. Act Two, the American Legation, by Harley Merry, received a round of applause. Queenie is announced as the bill until Sept. 4, when Lynnwood will be put on.

Mr. Hoyt's laughable Rag Baby was seen at the Fourteenth Street Theatre Saturday night by a gaudy gathering, which included a detachment of the noble army of professional first-nighters, who plentifully abounded at this season of the year. They roared immoderately over the funniments of the piece and applauded very liberally the musical bits with which it is thickly spiced. The Rag Baby is probably the most entertaining of the frothy farces of its kind now before the public. And it is justly popular on the score of cleanliness as well as comic merit. There is nothing in it that is suggestive or coarse, and if some of the fun is of a boisterous character it is never offensive. Some changes have been made in the cast since the piece was played at Pastor's a few months ago. The part of Venus, formerly acted by Jessie Yeomans, is now played by Bessie Sanson. Miss Sanson is as successful as her predecessor, but in a different way. Miss Yeomans was given to what is slangily termed "sleekness," and her performance, although taking, had the savor of variety business. Miss Sanson, on the contrary, is a genuine soubrette, whose methods are thoroughly legitimate. She never steps over the bounds of modesty, and her points are made by commendable means. She looks pretty and entered upon her duties with sparkling earnestness. In common with several other members of the company, Miss Sanson suffered from nervousness, but this was only apparent when she sang. Tony Jay, the nice young man who pursues the baby and runs the drug-store, was excellently played by Charles Drew. He was gentlemanly and lively in a light and airy sort of way. Frank Daniels as Old Sport has lost nothing of the quaint humor that formerly characterized the impersonation. Mr. Daniels is very funny in this part. He may not be able to play anything else, but his odd personality is capitally adapted to the requirements of the enthusiastic admirer of Sullivan. The Policeman was amusingly represented by Mark Sullivan, and H. J. Conner in his several "doubles"—particularly the dude tramp—kept the house in good humor. The other tramps, etc., were satisfactorily given by W. H. Stedman and E. A. Osgood. A graduate of the Madison Square Theatre, Rillie Deaves, created a pleasant impression as Clairette, singing passably and dancing gracefully. The other boarding school misses were very attractively presented by Misses Lane and Jackson, and Helen Reimer showed versatility in several characters. The setting was excellent.

The Grand Opera House was filled on Saturday evening, and the season opened auspiciously with Mr. Campbell's popular ménage drama, *The White Slave*. The leading part, Lisa, was played skillfully by Isobel Morris, who won the sympathies of the audience at the start and retained them to the end. Daphne, the soubrette girl, found dramatic representation in the hands of Josie Lane, and the smaller female roles were well played by Misses Baker, Morton and Downs. The Clay Britton of Frank Roberts was a robust, manly piece of acting, and Lucy, the villainous contrast to this specimen of Kentucky chivalry, was satisfactorily rendered by Frank Foster. Thomas Burns made Stetich, the lawyer, sufficiently comic, and the other parts were distributed among players able to cope with them. The play was well mounted. *The White Slave* remains the attraction at the Grand Opera this week. Next Monday Strom Heben will be presented. Several of the rarely survivors will lend realism to the performance by appearing in the Arctic scenes. They have been specially engaged for the purpose by Shook and Collier.

Mr. Miner's beautiful People's Theatre also reopened on Saturday night, when his own company appeared in that best of British modern melodramas, *The Silver King*. The scenery was new and expensive, the cast a strong one, and the audience greeted the stirring episodes of the story with hearty approval. The role of Wilfred Denver was on

this occasion acted for the first time by Frederic de Belleville. The gentleman's handsome face and commanding presence gave emphasis to the character, and his finished acting gave pleasure to the spectators. The scene wherein Denver assumes a disguise, and personates an idiot, were made particularly effective by the manner in which Mr. de Belleville sank his identity. Eleanor Carey's Nellie Denver was a highly artistic representation. By the exercise of her emotional powers she worked upon the sympathies of the observers, and brought out the histrionics at several periods in the play. Miss Carey looked extremely handsome and dressed her part tastefully. Of John Jennings Daniel Jakes we cannot speak in terms of praise. He acted the part of the faithful servant in a style which caused the thoughtless to laugh, but the simple-hearted and rare devotion of the old man were not discernible beneath the actor's incoherent speech and senile demeanor. F. McCullough Ross played the Spider admirably. He is an English professional, with the advantage of gentlemanliness, intelligence and distinctness of articulation in his favor. Elijah Coonie, the "fence," was humorously done by Charles Foster, and Charles Hopper gave a neat performance of the crooked Harry Corkett. Most of the minor parts were carefully acted. The Silver King will be succeeded at this theatre next week by *The White Slave*.

The opening at Koster and Bial's concert hall on Saturday signaled a new departure, the ordinary olio being supplemented by an operetta called *Love in Ye Days of Charles Ye Second*. It contains some rather pretty music and the cast includes two or three capable people—notably Fred Clifton and Walter Hampshire—but the scheme did not appear to please the patrons of the establishment, who go there principally for Bacchanalian revels, and are not prepared to digest anything more absorbing than the lay of a serio comic or the feats of a wire walker.

The Villas opened the Fall season at Harry Miner's Eighth Avenue Theatre on Saturday night. A large audience was well pleased with the programme. Manager Miner sat it through. The bill included comedy, burlesque and vaudeville. The comedy, *Tat*, with Agnes Wallace Villa as a heroine in rags, was well acted. Samuel B. Villa appeared in his convulsively funny performance of *Pocahontas*, in the burlesque of that name. Mr. Villa could elaborate this burlesque and run it at Tony Pastor's for a whole Summer. He was ably assisted by Miss Sabra Deshon, his two pretty little daughters, Lucie and Veo, and the whole company. Josie Norman, in a melange of songs, was fairly well received. The Delmaning Brothers gave some excellent "dandy nig" specialties. Walter Stanton was very clever in farmyard mimicry. The Howard Sisters gave a neat turn in medleys, jigs, etc. Mr. Villa is to be congratulated on the successful opening of his fifteenth season.

The Madison Square preparations are already made to celebrate with a suitable souvenir the tenth performance of *May Blossom*. In common with all the theatres this one feels the falling off in receipts induced by the heat, but there are nevertheless better houses witnessing it than circumstances would seem to warrant. The piece maintains its freshness remarkably well, and the actors have not dropped into the careless and mechanical habits generally associated with long runs.

Minnie Malden's second week in *Caprice* at the New Park duplicate the first, so far as public interest in the performance is concerned. The play is universally commended, and the star's acting is productive of many compliments. Were it not that other arrangements prevented, there is no doubt that *Caprice* could continue to large business at this theatre for a month at least to come. On Monday next *Wanted—A Partner* will be given here by R. E. Graham and a talented company of merrymakers.

Our Colored Friend has met with a larger measure of success at Tony Pastor's than was anticipated. It will be withdrawn on Saturday night, however.

## The Musical Mirror.

There was a small audience at the Bijou Monday night, not more than two hundred people being in the house. This falling off was due, of course, to the heat and counter opposition. Wallace's *Maritana* was sung. The artists did not distinguish themselves. The best work of the night was done by Signor Campobello as Don Jose, but it was a tame performance notwithstanding. Miss Randall found herself overweighted with the title role. The music was touchingly rendered. Alfred Wilke, who appeared as Don Cesario, was scarcely audible. The other parts were indifferently rendered. On Sept. 1 Rice and Dixey's burlesque *Adonis* will be brought out here for the first time in this city.

The Little Duke has been running along to large houses at the Casino, but the present week finds many empty seats in the house. When the weather moderates there is little doubt that the former prosperity of this delightful performance will be renewed.

## Professional Doings.

—Divorce will be played in all the large cities by Aimee. This is in addition to *Manette*.

—Virginia Brooks, Clara Fisher Master and Hart Conway are with Rehan's 2000 company.

—Paul Arthur and Frederic de Belleville are spending all their spare hours with Stuart Pond on his yacht.

—Annie Standish, wife of Walter Standish, has several offers. She will not go with *The Lights of London*.

—Among the people who will support Theo are Lucy, Moxie, Dupan, Gov. Taft and Miss LeFort.

—Dan Rice, the old time circus clown, was the recipient of a benefit at Robinson's Opera House, Cincinnati, 17th.

—Emma Abbott's manager informs a *Mirror* reporter that the "Western favorite" will make a metropolitan appearance this season. Miss Abbott has been studying under Marchesi, in Paris. Her company of seventy-two people will include Laura Bellini, Lizzie Annandale, Clara Bonheur, Marie Hindle and Cécile Fabrini, Brignoli, Tagliapietra, Campobello, Bradock and Walter Allen. Last season eighteen operas were produced. The repertoire this season includes thirty-two.

—Helen Sedgwick is busily preparing for her tour in *Silver Spur*, under E. F. Bent's management. Scott Marble claims the Spur to be the best work of his pen. Her manager writes: "The part gives Miss Sedgwick a chance to jump from comedy to tender pathos, beside including a song-and-dance, banjo solo, and a sparkling French song." The season opens Nov. 17, as Miss Sedgwick says she has no desire to court public favor with a new play and star while brass-bands and torchlight processions hold the fort.

—Maggie Mitchell's company will include Charles Abbott, R. F. McClannin, George A. Parkhurst, E. G. Spangler, Frederick E. Queen, George Carlisle, Thomas Leonard, James T. Galloway, Mrs. E. A. Eberle, Lillian Anderson, Mamie Galloway, Lizzie S. Hudson, Janet Henry and Maude Lane, H. T. Paddock, manager; Charles S. Mitchell, treasurer; H. E. Sanford, advance; Otto Vogier, musical director; James T. Galloway, stage manager.

—Following is the roster of the Daly's Vacation company: Thomas A. Daly, William Daly, Jr., Robert Daly, Daniel Daly, Lizzie Dierous Daly, Lizzie Daly, Charles Wande, George W. Dierous, Eugene Sullivan, Jennie Williams, Josie Devoy, George Byrne, leader of orchestra. Executive staff: John M. Reber, manager; Charles Brooks, treasurer; W. J. Chappelle, business manager; Arden C. Chappelle, assistant. As a result of the recent successful engagement of the Dalys at the Boston Museum, a return engagement of two weeks has been made, opening Nov. 3—the first travelling company to appear at this house during its existence of forty-four years.

—Jennie Kimball will provide a new company for Little Corinne this season. Of the old company only the Lucier Family will be retained. Kittens, the new play for the precocious comedienne, will be produced in the late Fall season. It is the joint work of Fred Lyster and Oscar Weil. Corinne has made wonderful progress in the past two or three seasons. Although still a child, she has increased in stature since her appearance in New York, and her progress in the art of acting has kept pace with her growth. Jennie Kimball writes: "I sometimes wonder what the future of the child may be. At times she even surprises me. Possessing the *chic* and *shadow* of the French school, she will at times drop into pathos and sentiment that moves an audience to tears. My ambition is to send her abroad and educate her for the lyric stage." Corinne is now playing a season on the New England circuit, where she is a favorite.

—Several weeks ago George Edgar Montgomery resigned his place as the dramatic editor of the *New York Times*. Mr. Montgomery is now writing the articles on books and authors which appear frequently in the *Graphic*, the special weekly articles on subjects relating to the drama in the *New York Mirror*, special articles on literary and social subjects for the *World*, special correspondence for the *Springfield Republican* and *Boston Advertiser*, and regular weekly correspondence for the *Philadelphia North American*, the *Albany Express*, the *Pittsburgh Chronicle Telegraph*, the *Washington Herald*, the *New York Truth* and the *Buffalo Courier*. Mr. Montgomery is also contributing poems and articles to *The Manhattan*, *The Century*, *Harper's Bazaar*, *Youth's Companion*, *Chicago Current*, *Harper's Weekly*, and other periodicals and magazines. Some time during this month W. A. Pond and Co., the well-known publishers of music, will publish a new national song entitled "Song of the Sea," words and music by Mr. Montgomery, and piano arrangement by David Brahm. The words were printed recently in *Harper's Bazaar*.

## Calls.

—Edwin Thorne's Black Flag company will assemble for rehearsal at the Academy of Music, Buffalo, on Aug. 25, at 2 p.m.

Rehearsals of the Hoop of Gold company began at Turn Hall, Fourth street, this city, yesterday.

The Harrison-Gourlay company meet at Simmon and Brown's office to day. Thursday at 2 p.m.

## THE NEW YORK MIRROR.

### The Readers.

Actors look upon public readers with a certain amount of suspicion, and writers for the newspapers crush them with a word,—"elocutionists." To be an elocutionist is, evidently, to be a very depraved and tiresome person. But it is possible that actors and writers are, after all, somewhat unjust, in spite of the fact that public readers are supposed to be bores. Many of them are, without doubt, bores; yet others may also be bores. I hope the actors will forgive me for making so candid a statement. As I am writing in their interest, with sympathy and frank honesty, they must let me say my say, and count this at its value. The best readers are excellent teachers, or, rather, exhibitors of things which intelligent actors should understand. They are not tiresome, by any means, unless charming and thoughtful interpretation of literary work is stupid and呆滞. I have watched scores of "Shakespearean" performances on the stage, and they were certainly as slow and dull as possible. But I have observed Shakespearean plays illuminated in recitation by one man, and that man was apt to be worth a dozen actors. He was an actor; I mean in a high sense. He conveyed, by gesture and speech, the lucid and dramatic purpose of his author. Is not that the object of true acting?

Those who study the stage know that actors are inclined to regard self-culture with indifference. I have listened to distinguished players, too, of broad experience and ambition—discourse upon the voice with astonishing ignorance. They believed they knew what they lacked the least knowledge of. Traditions had hardened them in their vices, and they were quite sure that these vices were radical virtues.

Nature gives to most children a sweet, open, natural voice; but the artificial emotions which seek expression in later years corrupt tones that were once pure and musical, so that the majority of matured persons have unpleasantly harsh voices. There is no reason, however, why actors, whose voices are an important part of their stock in trade, should disgruntle us with nasal twangs, pleural murmur, and other strange sounds. It is their business to learn to speak distinctly and agreeably before they go upon the stage. There is, perhaps, a delusion which helps to make actors indifferent to vocal culture; tragic drama and blank-verse are no longer in fashion; elocution may have been useful when blank-verse was the language of drama; but the language of drama to-day is an ordinary, colloquial speech, delivered without effort. Experience shows in the most practical way how complete and misleading this delusion is. The restraints of language in drama have, in fact, been thrown off; for that very reason actors are tempted now to use a fair language. One seldom hears proper, effective speech in any theatre. If the actors of yesterday mangled blank-verse, those of to-day destroy simple prose.

Imagine an actor who is anxious to get his voice under perfect control. In the first place, he must learn to pronounce words accurately and elegantly; he must articulate sounds and enumerate syllables with fluency. This is not an easy matter. Then he must rid himself of wrong habits of utterance. A pure tone is as necessary in speaking or reading as in singing. This much accomplished, his greatest stumbling-block is removed. Style, force, stress, pitch, inflection, quantity, pause, movement, rhythm, emphasis—these are to be mastered afterward.

There is an intelligent and sympathetic public for the reader, if he is worth listening to; and this public has grown more numerous and critical during the last few years. This public supports the theatre, or assists in supporting it—a fact that ought not to be lost sight of by actors.

George Vandenhoff was formerly a rather accomplished actor. He made his last appearance here, I believe, with Charlotte Thompson and Genevieve Ward—as Macbeth and Wooley. He is particularly happy, in his reading, as a delineator of characters by Dickens and Shakespeare. Mr. Vandenhoff does not force his personalities on the platform. His labor is chiefly that of interpretation. He effects himself for the benefit of his author. Technically, his merits are offset by an untimely drawback. He is not the possessor of a good voice. His voice is hollow and husky, coming from the throat. At a first hearing, you would not suppose that he could make effective use of it. But it is a fact that any voice, no matter how poor it may be, can be shaped by right training to the requirements of harmony and inflection. Mr. Vandenhoff's voice is a conspicuous example of the results of training in an impure tone. Bad as his organ is, there are few readers who produce better vocal effects than he does. One comes to his delicate inflections and correct enunciation with delight. Mr. Vandenhoff is found with most pleasure in prose passages that come near to low comedy or caricature; yet his range is wide, and his serious work is marked by admirable breadth and dignity of style. Nothing could be more real, more full of vital humor and pathos, than his reading of scenes from "Domby and Son."

Locke-Richardson enjoyed, until this year, an almost uninterrupted popularity in New York. If he has lost ground here, he has gained ground in Boston and elsewhere. Although not technically an actor, he possesses

much of the power and spirit that belong to the stage. That is to say, he is able frequently to identify himself with a character in such a way as to produce an illusion. His method, of course, is that of the elocutionist, and he takes no pains to conceal this. There is neither strain nor affectation in his reciting, for Locke-Richardson reads wholly from memory. He has little personal magnetism. But he has a sweet, strong voice, which he modulates with ease; agreeable presence; an intelligent appreciation of gesture, and great sincerity.

A. P. Burbank is essentially a mimic. His purpose is to amuse, not to interpret, and to amuse by the broadest imitations. As a mimic he is exceptionally gifted. His Rip Van Winkle, for example, might be called a reproduction of Mr. Jefferson's creation; it is not merely suggestive of the original performance, it is an embodiment of the actor's conception. The tricks of voice and gesture, the joyous and vagabondish gaiety, the carefree and free-hearted joviality; in fact, all the traits that distinguished the Rip of the stage are reproduced with surprising and humorous accuracy. A good mimic presupposes a good actor, though one does not necessarily follow from the other. But the inference is logical, and has experience to recommend it. Some of the most noteworthy English and French actors—especially comic actors—have been renowned as mimics. On the other hand, a Foppe may be a successful mimic and a very unsuccessful actor. How the case applies to Mr. Burbank, it is impossible to say. But it may be admitted that, outside of creativeness, he possesses the faculties of a fine comic actor. Mr. Burbank's repertoire of characters includes Rip Van Winkle, Bottom, Conn. Col. Seller, Joshua Whitcomb, the First Grave-Digger, and other popular personages of the stage.

Charles Roberts, Jr., is a thoroughly trained reader. In grave earnestness, in harmonious combinations of tenderness and pathos, his work is best and most sympathetic. Thus, Owen Meredith's "Aux Italiens," a poem in which pure and impassioned sentiment is expressed with quaint force, is recited by Mr. Roberts with a singular fervor of touching and melodious utterance. Neither Mr. Richardson nor Mr. Vandenhoff could recite that poem with the same impressive effect. His reading of a more powerful and picturesque poem, "Tiger Bay," is also striking, though it is marred by a fault which is still more noticeable in his Shakespearean recital; this is a tendency to place too strong emphasis on certain words and lines, the result being a disagreeable effect of loudness. I have seldom listened to a more perfectly cultivated voice than that of Mr. Roberts. Its natural tones are clear, sweet and full, and it is used with quite uncommon skill and taste. Mr. Roberts has little genuine humor, and he is above everything else an elocutionist. He is not flexible enough for the stage.

Sidney Woollett is an Englishman who has spent a good part of his life in the study of Shakespeare's plays. He has an extraordinary memory. Shakespeare, Tennyson, Longfellow and half-a-dozen other poets are permanently lodged in his head. He does not recite the text of a play or poem with absolute accuracy, though he makes comparatively few slips. It must not be difficult to criticize Mr. Woollett's style. His manner is somewhat heavy. His voice is not unpleasant, and yet it is not altogether pleasant. Moreover, he, too, has the habit of over-emphasis. Yet, on the whole, Mr. Woollett brings an earnest, searching spirit to his task, and faculties of a high order. He is especially effective in scenes of great breath and energy, and he passes from character to character with the actor's feeling. There is no trace of effeminacy in his elocution, as in Locke-Richardson's. An excellent illustration of his ability is his recital of Macbeth, which he gives from beginning to end with a sustained force that is amazing. His gestures and readings in the opening scene, and in several of those wonderful exhibitions of human passion so familiar to the reader, indicate much intellectual vigor and imaginative insight. His Shylock is also a robust and distinct characterization. In humor and tenderness Mr. Woollett suffers by contrast with readers of a lighter calibre. He is not in any sense a versatile reader.

The most interesting and versatile of all the readers is, most persons will admit, George Riddle. Moreover, Mr. Riddle comes closer to the stage than any of the others. In fact, he was on the stage at one time, and he is at heart rather an actor than a reader. His success has been remarkable in Boston, in New York and in Chicago. He was well introduced here by his performance in *Edipus*, when that magnificent Greek play was done at Booth's Theatre a few years ago. It is more than likely, of course, that Riddle will drift back to the stage sooner or later, and when he does, there is a likelihood that he will win distinction there.

Riddle, like Roberts, has a finely trained voice. His gesture is far more graceful and dramatic than either that of Richardson or Woollett. In strong, passionate recitals, or in recitals which are purely poetic or fanciful, he seems to be equally capable. His reading of *A Midsummer Night's Dream* is, I am inclined to think, the most brilliant recital that is to be heard to-day. Riddle has, without doubt, rare qualifications for his business. Nature has been generous to him, and he has used his opportunities to the highest advantage. He pos-

sesses, in the first, a spontaneous charm of manner which keeps his work free from hardness, pedantry and self-consciousness. He has a voice of considerable strength and compass and of unusual flexibility. His mastery of this voice—which would be slightly admirable as an organ if it were not slightly violent in its natural tones—is a striking example of true vocal training. He has a bright sense of humor, decided dramatic feeling, passion and poetic sensibility. He has, above all, an almost unique ability for the expression of feminine emotion and character. His treatment of Shakespeare's women might, on the whole, be ranked as more complete and illusory than his treatment of the men, although it is not hard to imagine that his Romeo or Hamlet—and kindred men having about them some of the softness of women—would be exceptions full of sincerity and verisimilitude. Yet in *Edipus* Mr. Riddle rises truly to tragic passion, and his characterization of Caliban is vivid and life-like.

There are actors now on the stage who are great elocutionists. It will hardly be gainsaid that Salvini is at once the greatest of actors and elocutionists. His speech and gestures before the Venetian soldi in the first act of *Othello* are supremely eloquent. His gesture in *The Gladiator* is wonderfully varied and picturesque. Salvini's chief fault is the fault of nearly all the Italian and French actors—especially comic actors—have been renowned as mimics. On the other hand, a Foppe may be a successful mimic and a very unsuccessful actor. How the case applies to Mr. Burbank, it is impossible to say. But it may be admitted that, outside of creativeness, he possesses the faculties of a fine comic actor. Mr. Burbank's repertoire of characters includes Rip Van Winkle, Bottom, Conn. Col. Seller, Joshua Whitcomb, the First Grave-Digger, and other popular personages of the stage.

GEORGE EDGAR MONTGOMERY.

### Professional Doings.

Elsie Grey has left the *Elliot Comedy* company.

Constance Hamblin is re-engaged with T. W. Keene.

A. R. Waterman goes in advance of the *Chansons*.

Jennie Reiffarth goes with N. C. Goodwin this season.

Rachel Booth has returned to her home in Rochester.

Dr. Leopold Damrosch leaves on Thursday for Europe.

Anthony Williams goes with Peck's *Bad Boy* for the season.

Hattie Delaro has signed with E. E. Rice for his *Surprise Party*.

Lawrence Barrett has purchased a new play from Charles Osborne.

Manager Charles Shaw, of Detroit, arrived in town on Saturday.

L. J. Tullock will be advance agent of the *Power of Money* company.

Frederick W. Clifton will probably go with Duff's *Opera* company.

Archie Cowper goes with Mr. and Mrs. N. C. Goodwin this season.

Jesse Williams arrived in the city from California on Sunday morning.

F. B. Devereux has been appointed treasurer of the New Park Theatre.

Mary Bird goes with Barry and Fay; Harry M. Saylor with *Distrust*.

Mrs. Jennie Fisher has not yet signed for the season as has been reported.

Albert Warren has been engaged to support Newton Gottschall in *Micah*.

Bertrand Hollis goes with Romany Rye company, playing *Jaber Duck*.

Earle Marble and C. D. Blake have written some new songs for Little Corinne.

R. L. Scott will manage Mugg's *Landing*, which opens in Providence Sept. 1.

H. A. Cripps will be the stage manager of the *Casino* for the present season.

Cyril Maude, late with *Handmann*, is at liberty for light comedy and character.

W. L. Voss, Jr., has been engaged for Helen Sedgwick's *Silver Spur* company.

G. C. Ashbach, manager of Bethlehem, and Allentown (Pa.) theatres, is in the city.

Lizzie May Usher will play *Dad's Girl* at the Fourteenth Street Theatre on Sept. 8.

Vanoni, Emma Carson, Ida Muir and Cari Rankin go on the road with *Handmann*.

Grunewald Hall, New Orleans, now known as the Grunewald Opera House, is for rent.

Amy Gordon has been doing very well in Chicago with a summer season of comic opera.

Orpheus and Eurydice is booked up to May 1, 1883, and dates are still being offered.

The stage of the Fifth Avenue Theatre is not large enough to accommodate all the *Called Back* scenery. Extra space has been secured.

Joseph P. Conroy has been engaged to play *Boss Kilkenny* in Romany Rye's *A Company*.

Joseph E. Nicol has been engaged by Maurice Grau as musical director of the *Almae* company.

Charles G. Lord has been engaged as advance agent of Dion Boucicault in place of Mark Thill.

Gilbert and Sullivan's new opera will be produced at the Savoy Theatre, London, in December.

The new Boston Theatre spectacle, *Zanzibar*, is by Ernest Smith. Louise Paulin will play the *Prince*.

Gas Bruno plays the leading law comedy part in *Storm-Blues*, rehearsals for which have begun.

La Belle Helene will be the attraction at the Bijou Theatre after Disney's burlesque season in *Adonis*.

Frederick Warde is in town forming his company and arranging the preliminaries of his starting season.

Rose Leighton has received a good offer from Miles and Burton, but will keep her contract with McCaul.

Little Luis, a child-actress, with Elsie Eller's company, is receiving flattering notices from the Western press.

A first-class attraction is wanted for the Academy of Music, Petersburg, W. Va., for the week of Sept. 22 to 27.

Charles Cornell, Grau's agent, is circulating around the newspaper offices securing announcements for his chief.

Linda da Costa will shortly appear in concert. On account of her youth a permit has been obtained from the Mayor.

Charles Plunkett, formerly of Jefferson's and Barrett's companies, will support Harry Sargent's star, Madame Janisch.

On Thursday night the Rev. Dr. Mallory and Marshall Mallory occupied a box at the New Park Theatre to see *Caprice*.

Doré Davison has engaged with C. J. Ohrenstein to play the comedy part in *A Wife's Honor* for a limited period.

Rehearsals of *Burr Oaks* in Philadelphia have been very satisfactory. Walter Bentley will create the character of *Burr Oaks*.

Tony Denier's seventeenth annual tour opens at Scranton, Pa., Aug. 30. The company is larger than in former seasons.

Lizzie Crewe, Lavinia Shannon, Giles Shine and W. C. Cooper have signed with Brooks and Dickson for *La Charbonniere*.

Owing to the great success of the *Wild West* show, Nate Salsbury and the Troubadours will not open until late in September.

Willie Currie and Ella Moore go with one of the Bunch of Keys companies. The former is playing this week in *Our Colored Friend*.

W. H. Daly is attending to the production of Zimmerman's burlesque, *The Little Prince*. He will go with the company to Boston.

Rehearsals of *Sieba and The Seven Ravens* were held from 8 p.m. until 7 a.m., from Thursday to Monday, at the Star Theatre.

Managers Tompkins and Hill, of the Boston Theatre, will make no dates between Oct. 25 and Nov. 5, owing to the Presidential campaign.

Charles Dickinson, late business manager of *Fun on the Bristol*, has entered the field of journalism. Mr. Dickinson was recently married.

The *Three Hearts, Whose Husband, Saved, Devotion and True Love*, will constitute the repertoire of the Eric Bayley Comedy company.

The *Big Four Comedy* company (in the *Morning by the Bright Light*) opened at Rosedale, N. Y., on Monday. *The Bright Light* scored a hit.

Edward Clayburgh purchased *The Stranglers of Paris* from Gustave and Charles Prohmer on Saturday, and is fitting time and engaging a company.

Eugene O. Jepson, late of *Fanny Davenport's* company, will produce a new play called *Freaks of Fortune*, by Walter Stanish, in Brooklyn on Sept. 22.

J. H. Stuart returned from New Orleans yesterday. While singing at the West End he was the recipient of several badges and decorations from local societies.

Many professionals at the St. James Hotel were amused on Monday to witness a meeting between W. W. Kelly and Harry Sargent. The greetings were cordial.

John Stetson desired to re-engage Frederic de Belleville for this season, and says that he was unaware that he had signed with Harry Miner for *The Silver King*.

Already applications have been made for permission to produce Minnie Maddern's play, *Caprice*, in England. Herbert Kelsey and Caroline Hill particularly wish to secure it.

The *Artist's Daughter*, Elliott Barnes' new play, will be presented at the Union Square Theatre early in the season. Shook and Collier will have five companies on the road.

Max Hirsch has been engaged by Mr. Henderson as treasurer of the Jersey City Academy of Music. He was at the Standard Theatre many years. Henry Hyams will be business manager.

George Blumenthal states that the amateur performances under his management at Keyport, N. J., on the 8th and 9th inst., were very successful. He has offers from cities for the winter, but for the present has returned to his duties at the Madison Square.

Jacques Kruger's company comprises Berthe Coote, Arthur Williams, Fanny Rice, E. Kintbury, Miss Lorraine and John Duff. Other parts are dependent upon the results of the rehearsals.

After leaving Chicago the *Caroline* company goes direct to San Francisco. It will play on the stage for three months. Later in the season it comes to New York for an intermission.

Percy Melton, late of *The Shamrocks* of Paris, has returned from his holiday trip to the White Mountains. He has entirely recovered from his recent illness. He has not as yet secured for the season.

H. Percy Houlihan and wife (Mary Wheeler), Lillian Wallack, Mary Madeline and Holmes Lister have been engaged by Legendre White to support Minnie Maddern.

Eric Bayley will enter into new work from England. His company, so far engaged,

## PROVINCIAL.



**BUFFALO BILL'S Wild West exhibition**, which has been at Boston Park during the past week, is moderately realistic, and as the audience is becoming carried away by what they witness, at times, decidedly stirring. I have seen the exhibition by Buffalo Bill, W. F. Cody, at the Standard Auditorium, where the skill was as evident of the impossible done well that it was amazing; but here action takes the place of skill, and the entire effect is highly interesting. The troupe entrance, Indians, Mexican graves, a band of Indians themselves called Indians, etc., Texas horses, horses, and, in fact, about everything necessary to lend the effect of camp life. Buffalo Bill, who is not expert in the middle and with the rifle, is well baited by his assistants, and the various scenes, from the Sioux audience to the attack on a cattle's camp, quite a relief from the usual representations of similar scenes. Mr. Cody's exhibition at shooting at gun-blows will be a feature at a short run in a strong exhibition of superior skill; while the example of shooting by Captain Barnes and his men are scarcely inferior in point of interest. Large crowds have attended on each afternoon during the week, and the success has been so great that it will be continued.

The Minstrels, as given by the Bijou Theatre during the week, are sensible and very funny as far as N. C. Godwin's Lawrence was concerned, though inartistic. From the first presentation of this opera, when the character of Lawrence was manifested by Harry Brown, the general success has attended the man who indulged in the largest amount of horse-play. This reminds me of the incident I heard some time ago, which is said to have occurred at a rehearsal of this opera, where the man who was to personate Lawrence proposed to sing some of the music that is said to have been cut out of the last act because the strong tenor could not sing it. "No," said the manager, "we don't want any such going behind the scenes as that. Harry Brown's Lawrence is what the folks pay their money to see, and that's the one they will see at my theatre. I don't want any of your resurrected music." When I see these sprightly young Lawrences, I long for half an hour of Melville's quiet humor. Fanny Rice's Bottles are excellent. Fanny Cady Dakell's Frederic was good. George A. Schiller's Romeo was funny and grim. The cast generally was acceptable. The Minstrels will be considered the best four performances of the week. Posters and Total by Jerry at present writing being announced for Thursday night.

Foster has gone from the Boston Museum, but early in the season, when regular theatre-goes have returned, it will be revived, possibly as early as in November, for which Robert Barrett & Wolf will compose three or four additional numbers.

I would say a word, in this connection, about J. B. Stone, and the great success he made in the character of François. Mr. Stone's growth upon the stage has been slow, comparatively speaking, and at times has had painful features. He has made a deal of a trick at first, and has never been an otherwise fine presentation of a play at the Boston Museum. Then he would show improvement in some air cast, and again fall back into painful mediocrity. But I take it that all this is in the past. His recent appearances have been almost uniformly successful, and the best of them all has been his creation in *Madame Bovary*. Foster, which has been so strong, so picturesque, and so truthful that it will be the standard for future presentations. Mr. Stone is announced to leave to-day (Monday) for Chicago, where he will join the Union Square co., which begins October 1st.

Possibly the reason of the Minstrels' would like to know why The Bijou Cornhill, with John Houseman, Mathilde Arezzo and Louis Paulin, was not given this week, as had been expected. When Mr. Houseman was engaged for the Boston Museum season, it is said the contract called for his appearance in *Foster*, and, if that made a failure, The Bijou of Cornhill and other named operas were to be substituted. But *Foster* did not make a failure, and would have run through the additional week, only it was not deemed advisable to attempt to fill Mr. Houseman's place with his regular engagements elsewhere took him over. Then, as the story runs, Mr. Houseman took advantage of a technical fault, refused to go on in *The Bijou* without a failure, in course of salary, which of course Manager Field would not submit to. So Billie Taylor was announced, with substantially a new co., and Mr. Houseman's game of bluff did not work. I do not speak for the truth of the story, though I get it on very good authority.

**MASSACHUSETTS' THEATRE.**

One of the saddest accidents that has happened for many a day occurred early Sunday morning depriving Manager George H. Tyler, of the Bijou Theatre, of his life. Mr. Tyler's yacht, the Hull Yacht Club, had gone out in the Saturday night, and the evening subsequent to several interviews at Provincetown. Manager Tyler left the superstructure at an early hour in the morning for his yacht, and was not seen again till his body was found about five o'clock where he had fallen overboard from the wharf and received severe injuries, through which death resulted from those or from drowning is not yet known. Mr. Tyler, whether in the social circle, or in business life, as an actor, or as a manager was popular with everybody, and the Bijou Theatre will feel his loss severely. He entered the profession at an early age, and, excepting during his service in the field, under McClellan, he has been prominent in the profession ever since.

**OBITUARY.**

I had a pleasant call on Friday from Miss Bettie Crook, who sang with such success in Washington a few months ago, and who has been singing with fine effect at a couple of our New England beach resorts. She was on her way to meet some concert engagements in Florida, and will sing again in New England early in the fall. Miss Crook is a sort of protege of the Queen of Troubadours, her father having been the well-known General Crook, of General Burnside's staff, who, at his death, left the family as a ward of the state. And much credit she brings to the people, who

have quite sold over her during a recent concert tour she made there. She has a brilliant career before her.

The Bijou has played to full houses during the second week.

Lucie Corneille did a good business the second week of her engagement, appearing as Berthe, in the *Minstrel*, with her old-time success, and in *Mark Wolf's* play of *Rope*, which they have stated full of variety, and which they make go with much vim. *Mark Wolf's* make-up remained *French* & *French* in the first act, and *French* & *French* when he appeared as *Locust*. He should add the *French* to the last, and he cannot show his importance any too soon.

Edward A. Perry, the solid dramatic critic of the *Advertiser*, and Hon. W. F. Cody (Buffalo Bill), were the chief of all observers as they came into the Bijou Theatre Monday evening, in company, and took seats in the orchestra.

The performance on Saturday night at the Bijou Theatre will be for the benefit of John A. Barnes and his manager, Charles E. Rice. A long time, with lots of audience, is anticipated.

Greater Mount, of Vermont, occupied a box at the Boston Museum Monday night, and Governor Belmont sat in a box at the Bijou on Tuesday night.

John Stevens escaped a fire, and Willard Warren sat in the orchestra of the Bijou Theatre on Wednesday night to see *Madame Bovary*. John laughed loud and long, and William chuckled considerably.

It looks like a house for the Honest Atherton, which opens this week, and which has a full-page advertisement in the *Advertiser* of today. Manager Harris is a native.

The usual lively variety rules at the Bijou this week.

## SAN FRANCISCO.

**ARTISTS.**

*Buy Blue*, as given by the *Coming-Off-San-Lambert* Italian Opera co. at the California Theatre, proved a success. The week ends their engagement at this theatre. It has been brilliant; \$1,000 houses are a rarity nowadays in San Francisco; and a little concert, under the circumstances, is pardonable. A variation of two nights in green, as the team's voice is only in need of recuperation. On the 15th *Rigollets* will be given; 16th and 17th, *La Dalia* in *Manzana*; 18th, *Barbera* by *Delibes*, and matinee performance, 19th, *Rigollets*.

On the evening of 15th Alice Hartman takes a break, at which a host of volunteers appear. Robertson's comedy, *School*, will be given, and Henry E. Wallace will make his first appearance here as *O'Callaghan*. Kate Carlisle will also appear in *"For Goodness Sake,"* and many others whose names I do not recall. On the 16th Laurence Barrett puts in an appearance in *Francesca di Rimini*. The co. is a strong one, embracing twenty-two people.

In the meantime, the *Italian Opera* co. enter into a new engagement, and go to the *Grand Opera House* for two weeks, opening on the 18th, and filling in the time until the opening of the *Papageno* operation, which is announced for Sept. 2. Signor De Vito has assumed entire control of this.

At the *Grand Opera House* *The Black Crook* was advertised for 4th. It may have been a *Black Crook* performance I witnessed, but, as the Irishman says, "I don't." But I do know that the performance was too long, and that many of the spectators could have been dispensed with to the satisfaction of the audience. The business of this house is good, and Manager Lovett has every reason to trust to Jay Riel's judgment in his interest.

At the *Broad Street Theatre*, I am sorry to state, the *Love and Lust* season was not successful. They terminated their season last evening to a half-filled house. To-night the *Fitz-Jim* opens.

The *Baldwin Theatre* remains closed. On the 18th Brooks and Durkee's Dramatic co. is in the Rialto, will be the attraction, and a strong one it is said it will prove.

The *Standard Theatre*, with its new dress, will have an airing and court public opinion on the 23d, when Charley Reed, who is everybody's favorite, comes back to us with new people. The *California Quartette* has been engaged, and we will remain with us instead of proceeding East, as was their intention. John King Robinson comes as middleman, he is not a stranger here, having lived in *Frisco* in its good old pioneer days. I hope he will find more change in *Frisco* than we shall find in him.

At the *Tivoli*, *Fatinites*, with *Hattie Moore*, *Harry Gates*, and a good support, is drawing fine houses. The open swell put on, and the singers all in fine voice. *El Tivoli*, with *Ida Schuster* and *J. Fried* in the cast (their first appearance), will be given during the week.

The *Grimm-Davies* co., under the management of Sam Matt, opens its interior season in *Petroleum*, 21st. Joseph Levy, Barrett's agent, is in town.

The *Rajah* was killed for Los Angeles 21st and 22d.

Joseph B. Polk and wife, in company with Henry Wilson, leave this week for the East.

Lucas Dow will produce *A Daughter of the Nile*, at the *Oakland Theatre*, 21st. Miss Dow follows Barrett at the *California Theatre*.

Johnnie Williams is playing at his old home, the *Tivoli*.

W. H. Gray is in town. He is under engagement to *Tibetan* for next season to play an old negro character in *Lyndon*.

J. M. Ward and his gifted little wife, supported by their own co., appear in *Sacramento* on Sept. 6, under management of *Burkeback and Alexander*. Their repertoire consists of *Indians*, *Winning Hand*, *Armstrong-Pager* and *Through by Daylight*.

Joseph Corcoran has replaced the *Love Brothers*, as business manager for the *Coghill Brothers* co., which has gone into the interior.

*Love and Lust* play in *Oakland*, San Jose, Stockton and Sacramento this week.

*Mrs. Billie*, professionally known as *Nellie Holloman*, goes East shortly to stamp *West Virginia* and *Indiana* for *Blame and Blame*.

John T. Murray is here awaiting the coming Australian steamer, which brings to him a little.

There is some talk about *Charley Reed* at the close of his coming engagement here, taking control of and managing a mineral company for the *Comedy Theatre* of your city. Charley is expected home to-day, and doubtless will visit his interests.

Billy Emerson is still enjoying illness.

Heben Conklin will be the recipient of a testimonial lunch to take place on the 15th, at *Living Hall*.

The *Biggs Spanish Students*, under engagement to Manager Walker, are expected daily from Central America, where they have had bad luck.

Arch. N. Barry is in town looking after Brooks and Durkee's interest.

In the *Rajah* we arrived to-day.

The *Fitz-Jim* opens to-day, have been rechristened, and will hereafter be known as *The Basket of Chips* co.

## CHICAGO.

On Sunday night the 5th-6th consecutive performance of *Adonis* was given at *Hoyt's* Theatre to a crowded house. The season has been very profitable. The last weeks of the *burlesque* show a large increase in the receipts over the opening weeks. The success attained is largely due to Henry R. Drayton's excellent in the title role. He has an inimitable fund of specialties, wit-cracks and songs to draw from, and since the performance he has constantly improved his part. The co. is a good one, and now give a very smooth performance. *Adonis* will undoubtedly prove one of the best paying attractions of the coming season. This week the *Carlton English Opera* co. appear in

*The Merry War*, to be followed by *Feddius*. The co. have met with great success during their tour of the Northeast. *Lilly* Post and *Jennie* Burt are now with them. Sept. 2 M. H. Curtis comes to this theatre with *visiting play*, *Spot Gandy*.

*The Pageants of Paris* opened a two-weeks' engagement with *McVicker's*, to a crowded house, and the attendance during the week has been large. The drama is far below the standard of melodrama over here. Some of the scenes are decidedly poor, depicting vicious phases of life that are best left alone. There are some good character sketches, notably *Florine*, a blacking played by *Harold Fodder* in a comic style, and *Mme. Bourras*, proprietor of an intelligence office.

*Felix Morris*, *The Marie* of *Emily Bunker*, a part somewhat similar to *Louise* or *Two Orphans*, was weak.

The lady had not sufficient strength to completely fill the requirements. Ralph Drane was satisfactory in the *Colonel* or *General*. The drama remains another week, followed 23rd by *Den Thompson* in the familiar *play*, *Justus Wimond*.

*Greene's French Garden* has at last been recognized by the public as a decent worthy of patronage, and the large audience has been given every night with from 2,000 to 3,000 persons, who enjoyed the performance of *Greene's French* to a good effect. *Signor Leonida* is a good one, and *Henry* is very good. *Signor Leonida* is a good one, and *Henry* is very good.

*The Standard* opens the same date with *Lizzie Evans* in *Fogg's Ferry* as the attraction.

*Heavenly's Theatre* will inaugurate its season with the *Union Square* co. in separation. All the old favorites appear in the co., including *Sissi Jeffer*, *Maud Harrison*, *Mrs. Phillips*, *J. H. Stoddard*, *John Parrott* and *Joseph E. Whiting*. They open 23d. The theatre has undergone many changes during the vacation. Staircases and stairways have been built, and the interior generally beautified. The McConnell collection of oil paintings, a very choice selection of genuine works of art, and his group of statuary, will adorn the foyer of the theatre. The co. is a strong one, embracing twenty-two people.

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The *Academy of Music* opens 23d, with *Morris* and *Brock's Power of Money*.

The *Standard* opens the same date with *Lizzie Evans* in *Fogg's Ferry* as the attraction.

*George Sweet*, the popular baritone, has been engaged by *James Duff* for his opera co., and leaves for New York at once.

## ST. LOUIS.

*Ulrich's Cave* (Pat. Short, manager): The Little Duke was produced Wednesday evening, 12th, to a large house, and business has increased steadily this week owing to the extremely hot weather. Blanche Chapman was excellent in the title role, and Alice May made a great comedy hit in the role of the matronly matron, her solo being loudly cheered, and her comedy exciting much laughter. Marie Hunter as the noble bride was nice and charming; George Chapman, L. W. Raymond and the other gentlemen were excellent, and the chorus was particularly good. The opera was well set and expertly conducted. Billie Taylor is under contract.

*Cooper's Cave* (Pat. Short, manager): The Little Duke was produced Wednesday evening, 12th, to a large house, and business has increased steadily this week owing to the extremely hot weather. Blanche Chapman was excellent in the title role, and Alice May made a great comedy hit in the role of the matronly matron, her solo being loudly cheered, and her comedy exciting much laughter. Marie Hunter as the noble bride was nice and charming; George Chapman, L. W. Raymond and the other gentlemen were excellent, and the chorus was particularly good. The opera was well set and expertly conducted. Billie Taylor is under contract.

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# THE NEW YORK MIRROR.

## The Usher.



*"Madame who can! The ladies call him, escort.—Love's Lovers' Lovers."*

Heaven has been unkind to the managers. On Saturday night three theatres re-opened, and the heat prevented large attendance. On Monday three more swung into line, and the torrid temperature militated seriously against an enthusiastic reception of all the novelties presented. Tuesday was hotter still, and business tumbled all over the city. It is somewhat singular that the weather remained moderate throughout the weeks which are usually scorching, and then suddenly took a hellish turn just as the theatrical campaign formally opened. There is one consolation—the Summer is nearly over and this sort of thing can't last long.

Odette Tyler, who has made the somewhat colorless part of Sieba, in the spectacle of that name, quite prominent by her grace and beauty, is a novice. Some months ago her husband, a gentlemanly young man, asked me to recommend a teacher of elocution. He had some funny notions about the stage. He thought that his wife (who is the daughter of well-born Southern people) had only to take a few lessons in acting and then become a star of the first magnitude. I advised them to call on George Vandenhoff and the young lady shortly after placed herself under the direction of that gifted instructor. When he had finished with her I had an opportunity of observing the progress she had made. Her rapid advancement was astonishing. After playing a short engagement with a road company the latter part of the season, she made an engagement with the Madison Square. It is by permission of that management that she is now appearing in the Kiralfy's company. Miss Tyler gives promise, and unless I am much mistaken she will achieve great things some day.

Lillian Spencer has made a failure in Queens, and in a few nights she will be replaced at the Union Square by Kate Forsyth, who has already met with success out West in the role. Miss Spencer has done some good work in the past, and the disappointing result of her last endeavor can be ascribed only to her unsuitableness for the part.

The city is going to sue the manager of the Star Theatre for violation of the building law in neglecting to keep the fire-alarm box in the basement in working order and properly protecting with wire screens the gas jets behind the scenes. This is right enough, I suppose, for the authorities should rigorously enforce every cautionary provision. But it is rather curious that the fireman, Graham, who is detailed to guard this theatre, failed to report the matter at headquarters until Tuesday morning. The inference is that he had not care fully inspected the house before the first performance of Sieba, and it was not until after the first-night audience had been exposed to the danger of a blaze that he fulfilled this important part of his duties. If he knew of the violation it was his place to report it before the public were admitted to the house. It's a partial example of the official custom of locking the stable door after the horse is stolen.

John Howson is not playing Gaspard in The Chimes at the Boston Museum this week. Field announced him in the bills without authority, and then, because Howson wanted fair remuneration for the part, he altered his plans and hastily put up Hille Taylor. Field is one of the closest-fisted men in the business, and his peculiar treatment of Howson is but one of a long list of miserly eccentricities.

## Mr. Brown's Venture.

"I'm back again, and glad of it," said Errol Havens to a *Mirror* reporter the other day.

"Where did you come from?" queried the writer.

"I came direct from St. Thomas, W. I., started about May 1, in a company headed by Ed. Brown, and bound for Kingston, Jamaica. We arrived there after an eight-day passage and opened next night to a pretty fair house. We did minstrel, variety and small dramatic business for ten nights to medium receipts. We then left for Coulon, Colombia, where we remained three weeks. This town is full of money, but the people want a better show than Brown could give them. The next venture was St. Thomas. The less said about it the better. I was thoroughly disgusted with

the ridiculous promises he made through the press, knowing he could not carry them out, and left the company. The first night at this place he had a roasting house, but it soon turned into a howling-mot. Brown had to call for police and military protection, and he really needed it, as seventy-five per cent. of the small audience had provided themselves with "stink" eggs and other missiles more solid, if less odorous. After an experience of this character for three weeks, Mr. Brown realized enough on a sewing-machine and the remains of his jewelry to secure a steamer passage to Barbados, where I suppose he will remain. I made a "bee line" for home, and here I am, and here I intend to stay until I engage with a more responsible manager."

## Deploring the Variety Stage.

Judging by present appearances, the variety stage will soon be deserted. Dramatic agents say that for the coming season they have engaged over thirty well-known variety people to travel with regular comedy companies. The two House of Keys companies alone carry eight ladies and gentlemen who hitherto have been associated only with the variety stage, and specialty people are also finding places in Mestayer's two companies, with Harrison and Gourlay and with several other "legitimate" attractions.

## Emmett's New Play.

On Sept. 15, at Albany, J. K. Emmet will produce his new play by Walter Standish. It is called *The Promised Land*, but the star intends changing the title to *The Strange Wedding of Fritz*. The scene is laid in Ireland, and it is in four acts, with twelve characters. Mr. Standish has just returned from visiting the star, and he states that Emmet has twelve new songs, several of which he will introduce in the play, discarding all his old stock.

Emmet's season is booked into June, 1885. Should the new play prove a hit, he will present the one piece only during the entire season.

## "Crushed."

Yesterday Edward H. Sothern sold his play of *Whose Are They?* to John P. Smith, who will put it on the road at once. Mr. Sothern will play his old part of the Crank, and Charles Stanley play that acted by Joseph Haworth in the original production at the Star Theatre. Mary Gray will play the old woman part. As Mr. Sothern deems the present title scarcely suitable, he will have it changed to *Crushed; or, Whose Are They?* It will be recalled that young Sothern's father owned a successful play called *The Crushed Tragedian*.

## Spanish Fort Methods.

In the late Spring, Manager Saiter, of the Spanish Fort, New Orleans, sent a representative to New York to engage principals and chorus for a Summer season of comic opera. It was indispensable that the ladies should be handsome, and a good-looking chorus was secured. When they arrived they discovered that the boarding-house at which they had contracted to stay was run by Mr. Saiter and his wife. These enterprising people are alleged to have kept on hand a large stock of wines and liquors, in the expectation that the ladies of the chorus would use every endeavor to bring about sales.

Defections from the company were reported early, and last week the remnant of the company returned to New York penniless, some of them even coming in the steerage. These people are ready to come forward and expose the whole affair, but nevertheless feel a delicacy in doing so. A prominent member of the company, however, is preparing a statement, which will show that Saiter, when he desired to rid himself of the company, instituted a mutiny.

## Daly's Company in England.

Private letters speak in the most glowing terms of the exceedingly "good time" the members of Mr. Daly's company are having in London. They have formed themselves into a little American colony, and all live in close proximity to the theatre. The old-fashioned streets leading down from the Strand to the Thames Embankment contain the lodging-houses of Mr. Daly's company, for not one of them has found it desirable or necessary to stay at a hotel. They have the novel experience of doing their own marketing, and the interchange of dinner-parties, luncheons and breakfasts confirm the fact that Mr. Daly's is a very happy family. The gentlemen of the company have been the recipients of much hospitality, and have had the doors of the Junior Garrick, the Falstaff, the Green-Room and the Savage club thrown open to them.

They all however, make the old complaint of too much rehearsal. Although familiar enough with all their plays, Mr. Daly has found it necessary to call a rehearsal every day, and, a cordial to latest advice, had a side terms with the managers of the Crystal Palace for day performances, so that by this time the company is acting twice a day, and doing two railway journeys.

Mr. Daly himself is not so well pleased with his treatment in London. Mr. Toule, from whom he rented the theatre, never honored him with a call, either professional or otherwise. Bronson Howard, whom Mr. Daly thinks he made by his production of *Saratoga*, visited the theatre once, but never called upon

him or the members of his company. Mr. Daly has, however, been elected honorary member of the Athenaeum and Reform, two of the most exclusive clubs in the world, and has thus received an honor which is usually reserved only for the greatest ones in literature and statesmanship.

## Colonel Mapleson's Plans.

A well-known "American-Italo" vocalist met Colonel Mapleson at Carlisle a few weeks ago, and found the impresario in high spirits. The Colonel had evidently heard of Mr. Guy's financial embarrassments, and was aware that for the coming season, at least, he and the Academy of Music had to fear no opposition.

Mr. Mapleson said that at last he had got into communication with his Academy directors, who were then treating him with the utmost liberality. The prospect of having Italian opera at the Academy of Music only had opened their hearts as well as their purse-strings; and now, the Colonel said: "Instead of having a short scratch season with a scratch company, as I anticipated a few weeks ago, New York shall have the best Italian opera that money, energy and experience can procure."

The Colonel admitted that it was very late to engage artists, but knowingly remarked that no other manager could get together even a decent company at that late hour. "But, bless you, my boy," said the sanguine manager, "artists hunger to sing with me, and even now I have the pick of the operatic stage."

The Colonel confirmed the story about his engagement of Patti and Sciachi, and solemnly announced that the coming would be Patti's last American season. That great desideratum, a tenor, he was going to supply with Joseph Massi, whose lovely voice had improved so much of late, and whose musical method was certainly equal to that of any living tenor singer. Gayarre he might have, but was doubtful about his success in America. Mirenski was anxious to return to America, but the Colonel thought that our public did not reciprocate the feeling.

When asked about Madame Gerster he admitted that he was too late to secure that artist, but in her place he said he had a prima donna who would take New York by storm. He intimated that the treasure might or might not be Mlle. Van Zandt, the reigning Parisian favorite, and an American girl, an everybody knows. Galassi the Colonel said he had of course, as well as a brand-new house, who would make the public's "hair curl" in the Huguenots and Der Freischutz, both of which operas were to be sung and grandly mounted.

Madame Nilsson, he said, he could now engage if desirable, but that was a question he left to his directors. The faithful Arditto returns with him, and his daughter-in-law, Madame Cavallazzi, who last year deserted him for Mr. Abbey, has come back to him in terpsichorean penitence, and will again be his premiere danseuse.

Our correspondent writes that even with his familiarity of the Colonel's character he never remembered seeing him in such a state of hopelessness and high-spirits. He made many tender inquiries after Mr. Abbey, and altogether proved that he is as irrepressible as ever.

## Two Stories.

Until now, although himself and three other seceders have been severely handled by San Francisco and other papers, Digby Bell has refrained from giving to the press his story of the temporary break-up of the Orpheus and Eurydice company in California. On Monday he gave his story to a *Mirror* reporter, in substance as follows:

"I had made many sacrifices for Miles and Barton. I lost several weeks' salary last Fall to accommodate them, as Orpheus was not put on until December. When put on the road Orpheus played to very large business until the Northern route to San Francisco was entered. Some \$3,000 was sent to Miles and Barton as the profits of the Chicago engagement alone. Even on the Northern route business was good; I should think that at least expenses were made. It was a marvel to the company why salaries should run behind. When we reached San Francisco an astonishing announcement was made by the manager: 'Ladies and gentlemen, do your best to make to-night's performance a success. For Miles and Barton haven't a dollar.'

"This was pleasant news for thirty-five people some thousands of miles from home. Well, the performance was not a great success, for the San Franciscans had expected too much from Orpheus; they thought it was to be a sort of operatic performance. Mr. Hayman had advanced several thousand dollars to Miles and Barton, and we could expect no aid from him. Telegrams to Miles and Barton remained unanswered. Finally, as a last resort, Mr. Grant, the Plautus, proposed that we stand together and proclaim: 'No money, no performance.' This was agreed to by all the company. Mr. Dean, the manager, asked if this was our ultimatum. To a unanimous affirmative he rejoined: 'Then, ladies and gentlemen, the company is disbanded.' Consternation prevailed in the chorus, and there were signs of weakening. But Miss Joyce, Miss Muller, Miss Vanoni and myself determined to stand by the proposition. Later Mr. Grant came to me and said the chorus were fearfully beseaching him to recede; would I have any objection to his playing Jupiter? If I had, he would not

go on, etc. I told him to go on, by all means; that he and the company had my best wishes. And so Orpheus and Eurydice is playing its way East.

"This is my story in brief. I am about to enter suit against Miles and Barton for back salary. I think I will at least obtain a judgment."

A reporter called upon General Burton at the Bijou Opera house and questioned him in the matter. He said: "We do not desire to enter into any discussion with Mr. Bell, but if we do, he may regret his desire to rush into print. I think we deserved consideration at Mr. Bell's hands, because we have been the victims of circumstances. While he and his wife were not working they received very good remuneration, and his salary was never in arrears until his first week in 'Frisco. Mr. Bell admits being a party to the disbanding of the company, when he, as a man, should have stood by them if there was any difficulty. The company, now under Charles Watson's management, is playing its way East to big business. They give, according to the press, as good a performance as when the disbanders were in the cast."

## Marston's "Humbug."

At the Park Theatre, Boston, on Sept. 29, Roland Reed will present his new play, *Humbug*, from the pen of the versatile Fred. Marston. The author assures Mr. Reed that this farce-comedy is the effort of his life, and from rehearsals now going on at Wallack's, the young comedian is convinced that the playwright is telling the truth. Mr. Reed thinks he has discovered in the play a comedy element that will be a "debut" and a pleasant surprise to his audience. If *Humbug* is a success, that play and *Check* will become the nucleus of a repertoire; for Mr. Reed does not want to develop into a one-play star.

Gastone Mortimer has engaged the following people to support Mr. Reed, several of whom were with him last season: Blanche Vaughn, Mrs. Annie Mortimer, S. S. Black, Fred. Hight, Joseph Gobey, Oliver L. Jenkins, Edwin Jack and Charles Patterson. James Kenny will direct the music. He is now arranging a few songs for Mr. Reed. Samuel Fletcher will attend to the advance work.

## Looking Out for "Number One."

When Mr. James W. Collier has to transact business by means of letter-writing, he is neither brief nor to the point. When, however, he acts by word of mouth, he is briefly and purpose personified. An actor engaged in one of his various companies called to see him on Monday and complained that he found himself engaged for Number Two instead of Number One Storm theater Company.

"There is neither a Number One nor a Number Two company," said Mr. Collier. "You mean Western and Central." The actor thought he did, and explained that the company he expected to travel with came to New York a good deal, whereas the one he found himself cast with didn't come to New York at all.

"Then you don't want to go," said Mr. Collier. "All right." Approaching the telephone: "I'll ask Simmonds and Brown to engage some one in your place; I can get scores of people."

"Oh, dear, no!" eagerly said the actor. "I only thought I'd like to be in the other company. It's really not of the least importance. In fact, now I think of it, the Western company is the best; I'll see no much more of the country, don't you know?"

## Will Carl Rosa Come Over?

Though it seems probable that the huge and unassimilable building known as the Metropolitan Opera House will be without a regular tenant for the coming season, it still has a bright and perhaps brilliant future before it. Carl Rosa, the eminent musician, and the only man who ever made a fortune out of English opera in England, is anxious to return to America, and to carry out a gigantic scheme of English and German opera, together with a training school and conservatoire for vocalists and musicians.

Mr. Rosa has for many years declared that the best singing voices he could find came from America, and he illustrated his statement by many instances, notably that of Julia Gaylord, a Cincinnati girl, who pursued one of the parent soprano voices in the world. She began by being a pupil of Mr. Rosa's, and is now, and has been for some years, his prima donna. Give Mr. Rosa the Metropolitan Opera House at a nominal rent, to be used both as an opera house and a training school, and there is little doubt that New York would in a few years be the centre of the musical world.

With such a consummate musician, and with the practical experience he has gained in the last ten years, the Metropolitan Opera House would do for music more than was ever contemplated by its originators and builders. Some weeks ago Tito Muzio drew attention to the fact that Mr. Rosa had been approached on the subject of giving English opera at the Metropolitan, but as only a single season was mentioned Mr. Rosa was unable to entertain the idea. But give him control of such an establishment as the new opera house, and permit him to carry out his large yet practical views, and he will become an "institution" to the city.

We are not speaking without knowledge of

Mr. Rosa's mind and opinions, and we are satisfied that a liberal offer will induce him to come to this country next year, and give an English and German opera with a complete English company he has never yet known.

## Professional Dishes.

—George Henry and his family are at Bath, L. I.

—Signor Operi goes with the Regal Silver King company.

—Charles Clarke is re-engaged for The Haunts of Oak.

—Signor Tomasi goes as musical director with Emma Abbott.

—H. R. Graham has been engaged for The Shadows of a Great City.

—Nellie Lingard does not go with Fred Weis's Diamond company.

—Boston informed a friend the other day that he intends to revive *Frances* this.

—Maggie Stein has canceled her engagement with the Seven Rivers company.

—The Huttons begin rehearsals at the Grand Opera House in Cincinnati on the 25th.

—Estate Weston and Ernest Marion have been engaged for The Stranglers of Paris.

—Thomas A. Daly has just had completed a new park which he has christened *Fountain*.

—W. H. Daly, the well-known stage manager, superintended the production of *Caprice*.

—Henry Miller has had an offer from Miss Beaumont, but is under contract to Augustus Daly.

—Howard Gould, with the *Shamrock* girls, has signed with Boston for the Monte Carlo company.

—The *Shadows of a Great City* will be presented at the Pennsylvania Street Theatre immediately after the election.

—Charles T. Waggon, formerly of the Grand Opera House, has been appointed press agent of Nellie's Garter.

—W. H. Gillette, of the *Shamrock* Theatre, will probably not himself independently of that management.

—Two stories of the New Lyons Theatre are now up. A fair idea of the size of the auditorium may now be had.

—Gastone Mortimer is now working upon a scheme which, it is said, will be a great contribution to his Lyons project.

—Winged Genius has signed with C. E. Galloway to play Jim White, the leading boy part in *Only a Woman's Heart*.

—Manager Felt, of Boston, has engaged the principals of the *Winton* Opera company for next year's Boston season.

—A re-written version of *Winton*—A Partner is to be re-enacted at the New York Theatre for production on Monday next.

—Irene Klinly informed a *Mirror* reporter yesterday that she expects the English Burleigh company to arrive on Wednesday next.

—Estate opens at Toronto on Sept. 1. The Klinlys will bring it to the Star Theatre after the elections and Irving's engagement.

—On Tuesday evening President Arthur and a party of friends attended The Little Duke performance at the Casino. His audience was excellent.





## TELEGRAPHIC NEWS.

A Hot Night at the Hipp.

Baron, August 20.—Monday night was the *Salon of the Summer*, and the audience at the opera ruled only fair. Miss Taylor at *Baron's* 240-5 at *Oakland Garden* and *Uncle Tom's Cabin* at *Park Square Garden*.

An Unfortunate Blunder.

Baron, August 20.—*The Big Four* will appear at the *Grand Hotel*, and *Lilly Clay's* all-women combination at the same house on *Architects' Eve* will be produced.

At *Winton's* the *Covent Opera* company opens on the 24th for a week. They appear in all the popular operas.

Baron, the manager, formerly of T. P. and W.'s company, is continuing at the O.P. there being unable to furnish a conductor who would go back for him.

*Spot Cash* a Great Hit.

Baron, August 20.—*M. H. Curtis* had a crowded house on Monday night, the first production of his new play, *Spot Cash*. The play is very funny, full of humor and action, and a great hit. *Mr. Curtis* was given an enthusiastic reception, and was frequently recalled. The company is a good one, and gave excellent support.

Baron Correspondent.

St. Paul, August 19—11 P.M.—The curtain has just gone down on *Spot Cash*. The comedy is an assured success. F. W. Paul.

*Miss Evans' Opening in the West.*

Provost, August 20.—*Lizzie Evans*, in *Fogg's Ferry*, opened the preliminary season at the *Opera House* Monday night, and drew a large and enthusiastic audience. During the performance *Miss Evans* was frequently interrupted by hearty applause, and between acts was honored by calls before the curtain.

## The Gay Capital.

Paris, August 4, 1884.

The competitions at the Conservatoire have been more than usually interesting this year, not only to the students and general public, but to the jury as well. The audience had on several occasions very emphatically differed with the awards, and when the jury failed to give a prize to M. Guibout, a pupil of Massot, the audience manifested their disgust and disappointment in a very disorderly manner. When they only gave M. Drard what is called a second award, the hooting and hissing was so loud and prolonged that it was too much for M. Antoinette Thomas, the President, who stepped forward on the platform and said: "A want of respect toward the jury has been more than once shown; we have been the object of a noisy demonstration on the part, not of the public, but of a particular portion of that public. I shall take the necessary steps to put a stop to further scandal; and henceforth the jury will post up the names of the successful candidates on the doors outside, instead of announcing them publicly."

In the *Grand Opera House* there were ten candidates—five men and five women—but only two of the former succeeded in obtaining the coveted first prize: M. Denner, who chose for his trial piece the part of *Mephisto* (phœnix, in *Faust*, and has already been engaged by the *Opera*, and M. Fourcet, who sang the part of *Borism* in *Robert le Diable*.

In tragedy there was only one first prize awarded, and that was captured by M. Marquet, a pupil of *Gut*, who recited a scene from *Glücks Roi*.

In comedy there were twenty aspirants, but not a single first was awarded. One of the ladies, Mme. Chaudron, a pupil of M. Gut, obtained a second on her scene from *Les Fées Amoureuses*, and, no doubt, would have obtained a deserved first had it not been for the fact that she is but sixteen years of age and the jury thought she could wait another year.

Comic opera gave a better crop, as the class for men turned out two firsts, and one was singled out from the contrasting ladies. M. Monier and Lebrun also shared in the prizes of 1883. Both are pupils of M. Poucharat. The former, however being possessed of a voice of great charm, is quite at his ease on the stage and is ready for his debut. He has already been engaged by M. Carvalho, and will prove a rival to M. Talaud, whom he much resembles in his manner. He in fact chose for his trial the part filled by Laloue and Massot. M. Lebrun is not only a singer, but an excellent comedian, and obtained a brilliant success in a scene from the opera of *Le Médecin Malgré Lui*. Mme. Simonet, also a pupil of Poucharat, had already obtained the prize in the class for singing, and is the only person who received what might be called a double first.

Her voice is rather deficient in volume, but she knows how to use it to advantage. In the competition with wind instruments there were three firsts awarded. In the company trials M. Sabatier obtained a first prize. In the trumpet series M. Roth received a first. M. Lampi, a second-prize man in 1883, varied off a bit for the manner in which he punished a question. These three trials were carried on with closed doors, and no one but the parties immediately interested was allowed to be present. In these instances the jury had a full chance to decide without the assistance of the *conservatoire*, who were usually as liberal in

their suggestions as some audiences gathered to witness a baseball match when there is an umpire whose decisions do not meet with their approval. There were numerous second prizes awarded, and many of the recipients were just as competent as those who were more highly honored.

Cholera and rumors of cholera, heat and absence of visitors may be our lot, but still the Hippodrome, with its movable roof, continues to draw. The management has changed the bill, and that means that *Les Paris* will see the new show. Miss Perrant, with her trained horse, is one of the bright and particular stars, and the manner in which she leaps him over very high flying hurdles is something wonderful to behold. The *Ramayana* are an active and robustly built, and equal the once famous *Girauds* in their arduous feats.

The addition of an American girl, consisting in a chase after the said young lady by the Sioux Indians, caused an accident which might have been attended with serious consequences. At the moment a stout young Indian had succeeded in overtaking the capture, and was racing at full speed round the innermost arena with her in his arms, his horse, for some unaccountable reason, reared and fell in dangerous proximity to the ropes, and the rider and his fair burden narrowly escaped being crushed by the animal falling upon them. As it was, the young lady, Mlle. Latouche, appeared for the moment to be stunned, but eventually recovered, and, amidst the loudly expressed sympathy and cheering of the audience, was borne out of the ring in the arms of her captor. The *Algerines*, in their ladder performance; *Patty*, the equerriette; the *Eskin family*, and the *Brothers Verando* all made successful debuts.

Some people want the world, and then would not be satisfied after it had been received. The lady equestrians of the Hippodrome must have such dispositions, for they held a meeting on Saturday last to discuss their supposed grievances against the management; their principal ones being low salaries and dues imposed. It appears that they receive the meagre sum of twenty-five dollars a month, and from that amount the management deduct penalties for non-attendance, even when the absence is owing to indisposition. They have had the assurance to ask an increase of pay and a remission of fines, all of which has shocked the sensibilities of the liberal director; and—nothing more.

Mlle. Marie Sellié, sister of the tenor of the *Opera*, was married on Saturday week to M. Georges Maurice. The entire company of the *opera*, with the manager, M. Vaucorbeil, at their head, assisted at the ceremony, during which Anguez and Girard sang "Doux Abraham," Corot sang "Pater Noster," Delier and Duvalle sang "O Salutaria," Sellié also gave "Ave Maria," and the chorus sang "Laudate." Altogether it was a very enjoyable gathering.

At one of the performances of the *Cape Magne*, now exhibiting at St. Etienne, Aug., the wild-beast tamer, had scarcely entered the cage containing one of the tigers when the ferocious brute sprang upon him and began worrying him with tooth and claw. The audience screamed with horror, women fainted, and a general rush for the doors ensued. Aug., however, kept cool, and in spite of some fearful iterations all over the body and great loss of blood, fought with such determination that he finally overcame the tiger, which crushed down at his feet. Not content with this victory, Aug. was fearlessly enough to force it through its usual exercises, to the wonder and admiration of the crowd, which had stopped momentarily in its flight. The tamer then left the cage, and, all torn and bleeding as he was, proceeded to that containing a lioness—which had formerly made a meal of Pernier, one of his predecessors in the perilous situation. He entered the cage unarmed, and succeeded in putting the lioness through her habitual jumps, after which he left the cage. The spectators were hooted during the performance, and gave a sigh of relief when it was over. Aug. then had his wounds, which were very severe, dressed by a surgeon who happened to be in attendance.

We are promised a proper theatre here next Summer, where music, the drama and all the luxuries of the season will be produced. It is to be built in a large garden containing 20,000 square yards, out near the *Bois de Boulogne*, our Central Park. The plan is by M. Arret, who built the Hippodrome, and it will not only possess all the advantages of that commissary establishment, but such improvements as experience has taught will add to the comfort and convenience of the patrons. It will be opened on the first of May, 1885, and will consist of that happy combination so dear to every true Parisian—beer-garden, wine-shop and theatre.

The hotel (dwelling-house) furniture and jewelry of Mme. Judic are to be sold next week, by order of the Courts, in order to regulate the succession of her late husband, as regards the respective shares of the children. This is one of the peculiarities of French law, which, by the way, seems very strange to an American in many other respects. Of course Judic, who is rich, will buy in everything, and will likely leave everything she has when she "makes a will," to the same infants. However, the Courts have no little faith in the stability of women that they guard the children from any possibility of being created out of their just due.

Capoul and Mme. Jeanne Detray are summing up at Luchon, and are contributing to the income of the country doctors. Capoul is like a sailor on shore, and imagines that he is one of the finest horsemen in France. While on his way, on horseback, to visit an uncle of his living near Toulouse, the creator of Paul et Virginie was taken suddenly ill, and had to be carried in a cart to the first railway station, whence he returned to Luchon. He is likely to be confined to his bed for eight or ten days. Mme. Jeanne Detray was descending from the Chaumière when she was stung on the foot by some insect, and was compelled to take her bed in consequence. It is said that her ankle became so much swollen that her leg resembled a Dutch church—with the big end down.

Miss Mary, the female elephant performing in the *Tour de Monde*, the darling of the public and the spoiled and petted child of the company at the *Châtelet*, left town on Wednesday night, the performance of the grand spectacular play having drawn to a close. She attracted a vast deal of attention as she walked along the quays to the Orleans railway station on her way to Limoges, where the other pachyderms of Sanger's Circus are no doubt impatiently awaiting her arrival.

M. Oliver Metra, who was for so many years

the leader of the orchestra at the *Folies Bergère*, but now on the retired list, is well known in Paris as the writer of most of the music of the popular songs of the past ten years. He has just completed the music of a new comic operetta, which is destined for the *Bouffes*. The libretto is by M. De Trepoff and Pagan. The production is said to be wonderfully good, and will probably make a hit.

The new season of *Italian Opera* in this city promises to be wonderfully brilliant, as the following names already secured will prove: Patti, Sembrich, Rosine Storch, Trembley and Randolph Hartshorne. They should prove sufficient for any one who is not inclined to be *droit*.

Judic has unquestionably made the *Variétés*, and now we will have the opportunity of seeing whether it can stand alone. The management has engaged Céline Chauvet to open the season with *Le Grand Comte*, in which she takes the role of Angélique. In the second act she does an equitation scene, and she was up at the Hippodrome the other evening to get M. Loyal, the trainer, to put a nice quiet horse in shape for her. All the old favorites, Dupré, Hause and the rest, always excepting Judic, are in the cast. In January they give their new piece with Jeanne Granier, who is one of the best actresses in the profession, as leading lady.

M. Koenig, of the *Gymnase*, has just induced Jules Claretie to write a new play, or rather to dramatize his novel of *Le Prince Zéphir*. This book has had a very successful run, and has already reached its tenth edition. The play is expected to be finished in time to take the place of *Le Maître de Forges* at the expiration of its run.

Henri Meilhac and Philippe Gille have also been interviewing M. Koenig in regard to his new piece, which is entitled *Ronde du Commissaire*; or *The Round of the Sergeant of Police*. I. narrates what he sees, hears and does, and it is reported to be believed it is a very funny comedy. The director of the *Gymnase* now has the piece in his hands, and will probably accept it.

Sardou is soon to read his new comedy to the committee of the *French*. It is called *Patte de Mouche*, which might be translated *As Fly*; but he means the little bits of court-plaster with which the ladies disfigure their faces, and which in French slang are known as "pattes de mouche." It is announced by his friends, that this play will surpass *Fedora*—in fact it is the effort of his life.

M. Riva, a new tenor, will make his debut at the *Opéra* in *Robert le Diable*.

Sardou is soon to read his new comedy to the committee of the *French*. It is called *Patte de Mouche*, which might be translated *As Fly*; but he means the little bits of court-plaster with which the ladies disfigure their faces, and which in French slang are known as "pattes de mouche." It is announced by his friends, that this play will surpass *Fedora*—in fact it is the effort of his life.

At the theatre:

Florimont Delamere is Mrs. John Smith in private life. She is asked:

"How long have you been married?"

"Four years."

"How many children have you?"

"None. The fact is, I have been so busy that I have had no time."

Affectionate children:

"What shall we give mother on her birthday?"

"A nice silk dress."

"No; she would wear it out. Give her a silver cruet-stand; she will leave it to us."

At the theatre:

Speaking of the leading actress, who is no longer young, but "lights up well."

He: "By George! she is still superb—if she was only ten years younger!"

She: "Unfortunately it is just the other way. She is ten years older." MENTOR.

—

Monte Cristo Make-Up.

Simmonds and Brown have begun to make up Mr. Stetson's Monte Cristo company for its third season. James O'Neill will lead it as before, receiving the same salary as last season—that is, \$400 a week, but getting an increase in his sharing terms. J. W. Shannon, the clever author-actor, will again play Caderousse, and his wife (Annie Boudinot) will also find a place in the company. The leading lady will probably be May Ellis, formerly of a *Light o' London* company. And among the other people engaged are James Taylor and T. V. Melton. The part of Noirtier has been filled by Ralph De Lorme. The head of this Monte Cristo will be as big as ever, but the tail will be shortened.

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MONTE CRISTO.

my rights to the same having been sustained in judgment rendered in the United States Court in suit of Mrs. Lizzie Fechter vs. John Stetson, and as I understand certain unscrupulous parties have applied for dates for its production, this is to warn all managers against negotiating with said parties, as I shall maintain my rights against them.

JOHN STESTON,

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The contract between B. J. Hagenbuch (proprietor) and G. J. Ambach (manager) having expired Jan. 1, 1884, communication for season of '84 must be addressed to the proprietor.

B. J. HAGENBUCH.

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"She is deliciously natural and piquant, with quick, effective transitions, girlish grace and a voice and manner equally sympathetic. Her audience were won at once. She pleased the ladies and charmed the gentlemen. From the first act her success was assured. She is an emotional *Lotta*, a lovely *Maggie* *Mitchell*. She has improved very much as an actress since her debut two years ago at the *Forum*!"

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*Sunday Mercury*, August 17, 1884.

"The attendance was very large and the enthusiasm was as abundant as it proved to be genuine. In such a role as *Frou Frou* it is beyond question that her triumph would be assured. Those present heard 'In the Glowing' for the first time as it has never before been given with such tender and pathetic effect, and its enthusiastic re-demand was only just to Miss Maddern."

*New York Sun*, August 12, 1884.

"She was called before the curtain at the end of each act and duly honored."

of each act. When she appeared the last time the audience rose and cheered her. Mr. Taylor was also called out and made a short speech."

*New York Dramatic News*, August 12, 1884.

"Miss Minnie Maddern impersonated the heroine with charming simplicity and true artistic feeling. The audience was large and demonstratively appreciative."

*New York Star*, August 12, 1884.

"The piece met with unmistakable favor. It was observed with unflagging interest from beginning to end. Miss Maddern as *Mercy* completely won the sympathies of the spectators. She is a delightful actress, with an individuality that is pleasing, and a method of expression essentially natural. Her acting was intelligent throughout, and the frequent calls before the curtain were well deserved. *Caprice* is a success."

*New York Daily Graphic*, August 12, 1884.

"The house was crowded in every part and the enthusiastic applause and repeated recalls indicated how well she succeeded in pleasing the audience. It is a well-constructed simple comedy drama, free from vulgarity and any thing that savors of uncleanliness, with a plot that is interesting and coherently carried

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